

# Automatic



"Why don't I give up a theatrical career, now that I am home with my children, and settle down to the every day responsibility of an ordinary household? Well, I don't know—yes, I do know, the truth is I can't. I have been in the business a good many years now, and I have got to stick to it. I have got to stick to it. The flash of the footlights and the glamor of the profession have no particular charm for me, yet I must stick to the business."

This merrily spoke "Madame Dante," widow of the late Oscar Ellason, to a Deseret News man who met her at the home of her parents one day this week. Mrs. Ellason was clad in the deepest black and her words were as somber as the weeds she wore. There were traces of sunshine in her features, but it was apparent that the cloud of her husband's tragic and unfortunate fate still hung heavily upon her, as the unbidden tears arose in her eyes throughout the interview, and a suspicious hushiness of the voice was present most of the time.

"You can understand," said she, "why I say I can't."

And here there was a brave struggle for the mastery of conflicting emotions. After she had conquered her feelings, which she did in a moment or two, she continued:

There are so many old memories that crowd themselves before my vision, and I find myself pondering and pondering till I can't endure it. They are pleasant memories, too, but they are all overshadowed and put to flight by the horrible recollection of Oscar's death. Do you wonder that I want to go back to the stage—that I am going back in September? I don't think you do. Yes, it is true that I am going to do vaudeville, dancing and magic. I have done it before, with success, too, the Australian public and critics say."

And certainly she spoke the plain truth, for Australian newspaper clippings by the score, attest her cleverness not only as a legendary artist, but as a conjurer as well.

Diverting for a moment, Mrs. Ellason continued: "I have been in the harness almost constantly the last few years. By the way, it is just five years and one month ago since we left for Australia. We went by way of Vancouver. The company did an immense business through New Zealand and the whole of Australia. At Sydney we played in the Palace theater for 100 consecutive nights, and that, too, without ever having a small house. Dante was the rage. Dante was an everybody's tip. He was always spoken of in terms of highest praise. Criticism of him was never heard. Other workers of magic they had seen, but with them there was only one Dante. Today there is but one in their estimation. Such fame as he attained could only mean one thing if continued any considerable length of time—great wealth, and eventually an easy and retired life. Then like the lightning's flash came the blow that—well, you know how his friends felt at home. I don't believe they felt as badly as they did in Australia. Sympathy came from government officials—from everybody. The schools closed on the day of his funeral which was attended by thousands, and his grave is still visited by them. As they pass through the beautiful cemetery in which he remains resting they point to the place where 'Dante the Great' sleeps."

"After Oscar's death I tried to manage the company alone. In seven months my baby was born, a dear little child, now three years old. We call him Oscar, after his father, and I only hope he will be as good a man as was his father. As soon as I was strong enough I took hold of the company and managed it myself. Yes, more than that, I played the part of 'Madame Dante.' In Oscar's life time I had been his chief assistant. I knew every trick he did. When he was gone I donned his clothes, and every trick he ever turned, I duplicated, perhaps not as deftly as he did; but I duplicated them all the same, and as I have told you the critics said I did well. Then I went into vaudeville. I was my own manager and my own undertakings prospered. And it is vaudeville in which I shall go on the opening of the theatrical season in the fall. My children—Ethel, aged 10, and Oscar, aged 3—I will leave in Salt Lake, and to them I will return to spend my vacation next year."

## THEATER GOSSIP.

Mrs. Patrick Campbell will appear at Wyndham's Theater, London, in "The Joy of Living," under the management of Charles Frohman. Martin Harvey, whose new play, "The Exiles," was a failure, has been engaged by Mr. Frohman to support Mrs. Campbell.

Forbes Robertson and Gertrude Elliott will begin their American tour in Rippling's "The Light That Failed," at Buffalo, N. Y., on Sept. 21. The dramatization which they will use was made by Constance Fletcher, whose novel of the same name is George Fleming.

When "Arizona" was last played here, the "News" critic took occasion to say that should the novel of "The Virginian" ever be dramatized, Dustin Farnum, the Denton of "Arizona," would make an ideal hero. Now comes the intelligence that "The Virginian" is almost ready for the stage and that Farnum will create the role. He said, while in Salt Lake, that it was the dream of his life to play that part.

Manager Decker announces that arrangements have been completed by which Lew Dockstader's organization will open Easter Monday, 1904, at the Lyric Theater, London, England. Elaborate scenery and a special company have been engaged for the opening season in July at Atlantic City, and Mr. Dockstader expects to present to the public a most elaborate minstrel entertainment. The attraction will be taken to London intact, and the same performance will be given there as in this country.

It may be judged from the following that the malodorous "Sapho" is dead beyond resurrection. The newspapers reported the other day that Messrs. Weber and Fields had entered into a contract with Olga Netherese for a tour of this country next season. There is no foundation for this story. Messrs. Weber and Fields, while recognizing Miss Netherese's abilities as an actress, would not consider such a venture unless the actress was provided with a new play that would be assured of success on this side. Like many

other artists, Miss Netherese is at present minus that very necessary commodity.

The most important booking for the coming season in this city is Klaw & Erlanger's massive production of "Ben-Hur," which will be presented at the Salt Lake Theater for one week opening Monday evening, Oct. 25. This great spectacular drama will be mounted here exactly as first presented at the Broadway theater, New York, Nov. 23, 1899, where it ran for 34 weeks to the utmost capacity of the house. During the following three years it was presented in only 20 cities in the east and middle west. Its record is 1,075 performances in 181 weeks in 31 cities to receipts exceeding \$2,500,000. All the original scenes

Louis James and Frederic Ward will not appear in Shakespearean roles next season, as has been their time-honored custom, but in an entirely new play written by Colin Kemp and Rupert Hughes, and based upon the life of Alexander the Great. Plans for the new play were formed more than a year ago, the first draft having been completed in April, 1902. The final revision having been completed last week, nothing remained but to secure the approval of the stars. Yesterday, says a New York letter, Mr. James came from Long Branch, and Mr. Ward from White Lake, to hear it read, and their enthusiasm, both as regards the play and their respective roles, was undisguised. "Alexander the Great," which is the title of the new play, has been framed

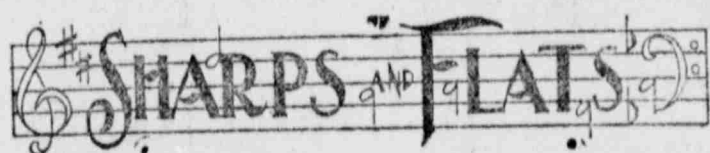


"MADAME DANTE,"

As She Looks in Her Husband's Clothes Performing the Tricks That He Performed.

ery and mechanical effects, including the most effectively realistic, the chariot race, will be seen here.

Robert Edson is the newest type of "matinee hero"—an appeal to which he vigorously objects, but it is nevertheless applied to him by feminine patrons of "Soldiers of Fortune," in which he is appearing as Robert Clay, the American mining engineer, created by Richard Harding Davis and transferred to the stage by Augustus Thomas. Mr. Edson doesn't pose, he doesn't strut, sometimes it seems as though he wasn't even acting. He is restrained even in the most startling scenes, and he has a way of looking at the heroine that makes you feel that he would do anything in the world for her and that he will always be true. This, in the highest purpose of the honestest lover that ever breathed.



The date of Patti's single concert in Salt Lake has been fixed for Jan. 6, 1904, at the Salt Lake theater. Manager Pyper has positively booked "La Diva," and to secure her, has had to make a number of concessions hitherto unheard of in his managerial experience. One is that the issue of the tickets shall be entirely in the hands of Patti's manager, Robert Grau. This means that "comps" will be things unknown for that engagement; billboard passes will be tabooed. Mr. Grau will send his own tickets to the critics, and even the ushers and house attaches may consider themselves lucky if they cross the portals without paying. What the scale of prices will be is not as yet fixed, but it is likely to be all the way from \$2.00 to \$5.00 a seat, as it is known that Grau has to pay the great singer a sum for every concert that the ordinary theater rates would nowhere nearly bring into the boxoffice.

Franz Remmert, the distinguished German bass, who appeared so often with the Arion and other societies in New York, between 1870 and 1880, died last week in Zurich, at the age of 66.

Miss Emma Dansey sang last night at Richfield to a large and appreciative audience; she will sing again tonight, in the same town. Utah's fair singer is winning the hearts of everyone in the south as she has already done in the north.

A fine dinner was given Tuesday evening at the Kenyon, by Rev. Fathers Guinan and Murphy to Prof. J. J. McClellan and Anton Pedersen and Col. Strobel of the Calder Music company; the feature of the occasion was the presentation to Prof. McClellan of a loving cup and to Prof. Pedersen of an ornamental cigar ash holder by the two fathers in token of their regard to the two musicians for courtesies shown Dr. J. Lewis Browne during his visit here; while to Col. Strobel was presented a collection of the photographs of his thoughtful attentions. The dinner was much enjoyed.

Several prominent musicians are preparing to start a music school in this city in the fall, and give instruction in

seely with Mr. James and Mr. Ward in view, but for all that, historical data has been followed with more or less fidelity. The title role will fall to Mr. James, and Mr. Ward will appear as Pentheus, a character which, in its relation to the main theme of the play, may be likened to that of Iago. The difficulties in so constructing the play, that each of these well known players should appeal to their respective individual following in an absolutely distinctive manner, were very great; but the authors are confident that this much desired end has been attained. The subject is said to have been handled with due regard to classic traditions, and every opportunity has been seized to make it entertaining from a pictorial standpoint. It will involve a massive production and a very large acting company. The new play will be given its first production in Chicago.

a full line of instruments, wind, string and percussion, and in voice culture as well.

Arthur Pedersen will play a violin obligato to Fred Graham's song during tomorrow's special organ recital.

It is estimated that 500 or more people in Salt Lake are taking music lessons. One prominent instructor has five pupils giving music lessons in their turn, and one of these is giving 27 lessons weekly. One professional teacher is giving 45 lessons per week. The violin instructors are "making a good thing," and one of them remarked this week, that he wouldn't care if there were 10 additional violin instructors in town, as there is business enough for all.

Mrs. Wetzel has gone to Boston, where she will join her husband, who preceded her some weeks ago. They will take in the musical attractions of the eastern states while away.

Conductor Clive of the Grand theater orchestra is en route to Boston, where he will make the acquaintance of the principal musicians of the Hub. He is taking a needed vacation.

The piano men report continued good sales the past week; also that collections were fair. It has been noticed that the quality of the average piano on the market is far better than a few years ago. The skilled mechanics of the trade are no longer confined to the workshops of a few firms.

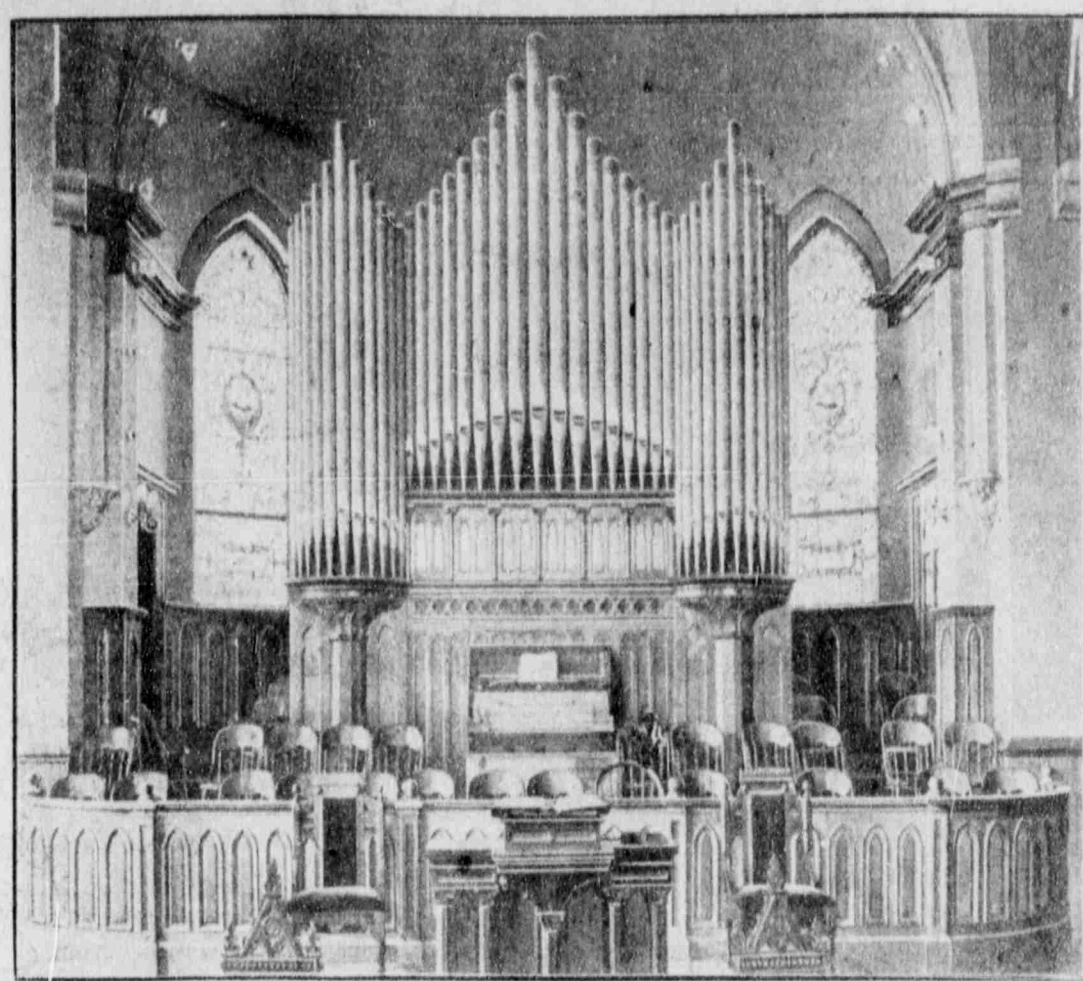
Held's band played on Koltz's porch last evening, instead of this evening, and is playing this afternoon at Liberty park, and will be heard there again tomorrow afternoon. The band continues to draw well at the Salt Palace.

Talking machines are finding increasing favor with the general public, and there is a fair sale for them most of the time. Each month brings out some improvement in the mechanism.

The galleries of the Tabernacle were pretty well filled yesterday afternoon, by a fashionably dressed audience in attendance on the semi-weekly recital. The singers of the occasion were Miss Lottie Levy and Mr. Keetsering. Miss Levy is always a charming vocalist, and was evidently in good voice and spirits

## GRANITE STAKE TABERNACLE ORGAN.

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Above is a representation of the front of the new organ for the Granite stake tabernacle; and which has been contracted for with the Estey of Brattleboro, Vt., through Daynes' music house. The instrument will have 823 pipes and 31 stops of which 16 are speaking, and the compass of the organ is C C to C 4, five octaves, with two manuals. The height will be 16 feet, with a width of 20 feet, and a new feature will be the absence of the ordinary form of stops. These will be operated as keys in a manual above the upper regular bank, the stops being put into use by pressing down the black keys. These keys are a substitution for the tablets which are not always in favor. The cost of the instrument will be about \$3,500.

as she took her stand beside the great console, and treated her hearers to Tosca's "Goodbye." The artist sang with excellent expression, her notes were round, full and melodious, and she was given a warm welcome. Mr. Keetsering gave marked satisfaction in his presentation of "Calm as the Night." This is a meditative composition, and is well suited to the singer's voice. He entered thoroughly into his spirit, gave a clear interpretation of it, and was also well received. The march from

Tannhauser was probably never better played in this city than it was yesterday by Prof. McClellan. It was an ideal organ performance. Then his interpretation of Schubert's "Musical Morning" and the Volcanic Allogretto were happy both in execution and registration, and greatly pleased the audience. The andante from Beethoven had to be omitted, and the "Star Spangled Banner" was substituted, as the organist had to leave in marked haste to catch a train.

actually gave away—to the grasping and eager inhabitants of Sandwich.

"Smith suddenly took sick, very sick. For a week he hovered between life and death. Jones seemed to forget his hatred at this time; he called at the sick man's house, inquired after his health, and asked if there was anything he could do.

"Well, Smith died, and Jones attended the funeral. In a procession we all walked to the grave. Jones, I remember, wore a new silk hat. The walk was a mile long, and during it rain began to fall.

Harder and harder it came down. We were all drenched.

"But Jones seemed only worried over his new hat.

"My new hat," he kept muttering; "my new hat will be ruined. It cost \$6. It will be ruined."

"Then, during a shower of unusual violence, he turned to me and said:

"Here's a \$6 hat ruined, due all on account of Smith's funeral. Hanged if I don't almost wish Smith hadn't died."

## So Fity Shown.

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